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The Fifth Estate

RADIO TELEVISION CABLE SATELLITE

Broadcasting Feb 27

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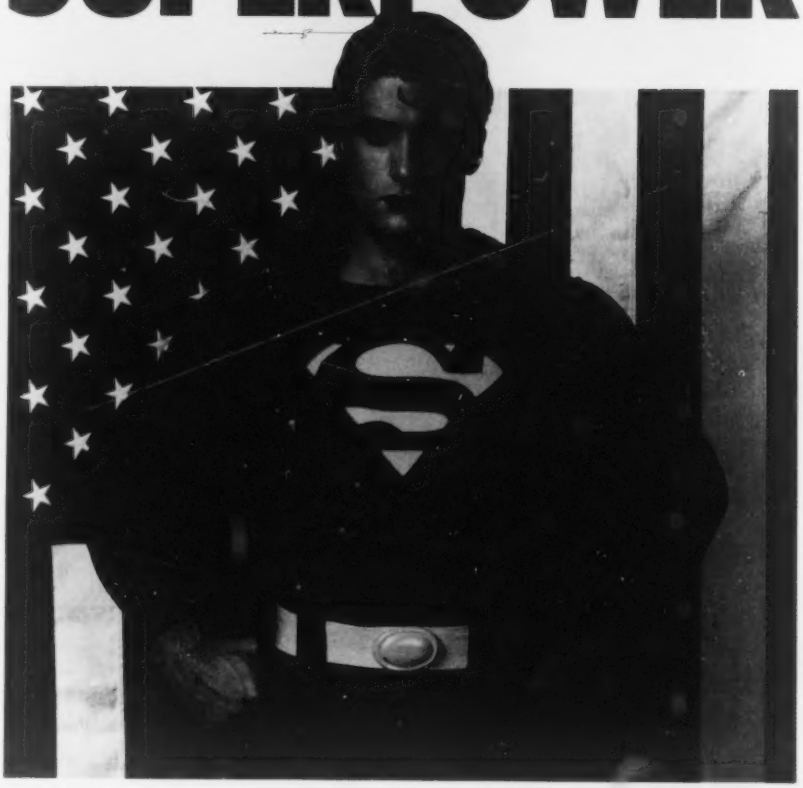

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Broadcasting Feb 27

Vol. 116 No. 9

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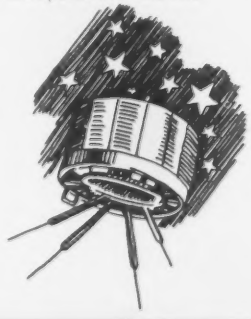

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mission also decided to restrict any possible additional spectrum for advanced television broadcasting to currently allotted VHF and UHF television spectrum. Use of band above 1 ghz for augmentation channels was ruled out.

Home Satellite

Giving shot in arm to struggling home satellite industry, 100th Congress passed copyright legislation authorizing transmission of broadcast television signals via satellite to backyard dish owners. (President Reagan signed bill on Nov. 16, 1988.) Under its terms, independent television signals can be beamed to any of more than two million dish owners, but network affiliate signals can only be delivered to those in "white areas" -- those not able to receive network programing off air and not choosing to receive it via cable.

Other legislation designed to help home satellite industry did not fare as well. S.889 died in Senate after lawmakers voted 43 to 36 to table measure, but bill's author, Senator Al Gore (D-Tenn.), has vowed to revive measure in 101st Congress.

Indecency

implementing stringent indecency law signed by President Reagan last fall (BROADCASTING, Oct. 3, 1988), FCC unanimously adopted new policy that prohibits "indecent" broadcasts 24 hours per day. But policy and underlying law are being challenged in courts on First Amendment grounds by coalition of broadcasting and public-interest groups, including such diverse groups as National Association of Broadcasters and Action for Children's Television. On Jan. 23, three-judge panel of U.S. Court of Appeals in Washington granted request by coalition for stay of Jan. 27 effective date of 24-hour ban (BROADCASTING, Jan. 30).

U.S. Court of Appeals in Washington had affirmed FCC's earlier indecency enforcement policy based on premise that FCC could not ban indecency, but could channel it to times of day when few children were in audience. But court remanded case to commission to justify midnight-to-6 a.m. "safe harbor." In light of congressional action, FCC will not go ahead with its remand rulemaking.

Mergers and Acquisitions

■ Stockholders of Malrite Communications Group approved company's management-led buyout at shareholder meeting Feb. 16. Malrite had announced Oct. 24 that it had signed merger agreement with buyout group led by chairman and CEO Milton Maltz, holder of 74% of company's voting power. Price for company's 4.5 million class A and common shares not held by Maltz is stockholders' choice of either $11.125 cash or $9 cash plus debt securities with an expected value of $2.50. Management group will also assume more than $100 million in long-term debt. Management has said it would bring about $60 million in capital to company. Group also has arranged up to $270 million in financing from Bank of New York and Shearson Lehman Hutton. Malrite operates 11 radio and six TV stations. Company's stock ceased trading last Tuesday (Feb. 21).

MSO's United Cable Television Corp. and United Artists Communications Inc., said Feb. 9 that they had reached an agreement in principle on revised terms of their expected merger to form new company, United Artists Entertainment Co. (UAE). Companies had said in January that they would be unable to meet Feb. 28 merger deadline and were reexamining their definitive merger agreement signed in March 1988 and amended in September, 1988. Under terms of new agreement, cash price for United Cable shares has been raised 10%, to $37.50. TCI, which owns about 41% of United Cable and 66% of United Artists, would own a majority of newly formed UAE.

Must Carry

■ National Cable Television Association President James P. Mooney in Jan. 10 speech offered to work with broadcasters in persuading Congress to pass "reasonable" must-carry law requiring cable systems to carry some local broadcast signals.

Since then, Mooney and National Association of Broadcasters President Eddie Fritts have been trying to hammer out deal on must-carry language they would then take to Congress, but parties may be at impasse. Basis of negotiations is inter-industry agreement on must carry that cable says it can live with, but broadcasters want to go beyond it and are demanding that any legislation contain language protecting broadcaster's signal from being shifted off-channel. Broadcasters also want must-carry for high-definition signals. Both demands are believed to be unacceptable to cable.

Impact lack of must-carry rules is having is growing. NCTA released survey Sept. 13, 1988, that it said showed cable operators have been responsible in their broadcast carriage decisions. NCTA survey, conducted by Price Waterhouse, found that 98% of qualified stations remain on cable systems. NCTA also found that 94% of cable systems had not dropped stations or denied stations carriage and 91% had not engaged in channel repositioning. FCC released results of must-carry survey Sept. 1, 1988, but they did little to end debate over whether must-carry rules or law requiring cable systems to carry local broadcast signals is necessary. Of 912 television stations that responded, 280, or 31%, reported 1,533 incidences of being dropped or denied carriage on cable since federal court struck down rules on constitutional grounds; of 4,303 cable systems that responded, 869, or 20%, reported 1,820 incidences of dropping broadcast signals or denying them carriage after court action.

National Association of Broadcasters' sur-

BY THE NUMBERS

Summary of broadcasting and cable

BROADCASTING

SERVICE	ON AIR	CP's	TOTAL*
Commercial AM	4,929	288	5,197
Commercial FM	4,141	639	4,780
Educational FM	1,369	260	1,629
Total Radio	10,439	1,187	11,606
FM translators	1,650	428	2,078
Commercial VHF TV	545	21	566
Commercial UHF TV	508	228	736
Educational VHF TV	119	7	126
Educational UHF TV	216	31	247
Total TV	1,388	287	1,675
VHF LPTV	126	163	289
UHF LPTV	329	1,196	1,525
Total LPTV	455	1,359	1,814
VHF translators	2,722	102	2,829
UHF translators	2,110	356	2,456

CABLE†

Total subscribers	48,637,000
Homes passed	73,900,000
Total systems	8,000
Household penetration†	53.8%
Pay cable penetration	32%

* Includes off-air licenses. † Penetration percentages are of TV household universe of 90.4 million. ‡ Construction permit.

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Information: (213) 465-3777.

June 23-25—"Focus on Use of Microcomputers in Programing," management seminar sponsored by *NATPE Educational Foundation* and *San Diego State University*. Princess Resort hotel, San Diego. Information: Sarah Key, (213) 282-8801.

July

July 9-11—*Iowa Broadcasters Association* summer convention. Dubuque, Iowa.

July 9-12—*New York State Broadcasters Association* 28th executive conference. Gideon Putnam/Ramada Renaissance, Saratoga Springs, N.Y. Information: (518) 434-6100.

July 12—*Caucus for Producers, Writers and Directors* general membership meeting. Speaker: Michael King, president-chief operating officer, King World, Los Angeles. Information: (213) 652-0222.

July 13—Presentation of *National Federation of Local Cable Programers* awards. Dallas. Information: (916) 456-0757.

July 27-29—*Louisiana Association of Broadcasters* radio-television management session. Bentley hotel, Alexandria, La. Information: (504) 383-7486.

August

Aug. 17-20—*West Virginia Broadcasters Association* 43rd annual meeting. Greenbrier, White Sulphur Springs, W. Va.

Aug. 20-23—*Cable Television Administration and Marketing Society* annual conference. Marriott, Chicago.

Aug. 27-29—Eastern Cable Show, sponsored by *Southern Cable Television Association*. Merchandise Mart, Atlanta.

September

Sept. 13-16—Radio '89 convention, sponsored by *National Association of Broadcasters*. New Orleans.

Sept. 13-16—*Radio-Television News Directors Association* annual convention. Kansas City Convention Center, Kansas City, Mo.

Sept. 16—*Academy of Television Arts and Sciences* presentation of nontelevised portion of 41st annual prime time Emmy Awards, primarily for creative arts categories. Pasadena exhibition hall, Pasadena, Calif. Information: (818) 763-2975.

Sept. 16-19—Second International Teleproduction Society annual forum. Century Plaza, Los Angeles. Information: (212) 629-3266.

Sept. 17—41st annual prime time Emmy awards telecast (on Fox television stations), sponsored by *Academy of Television Arts and Sciences*. Pasadena Civic Auditorium, Pasadena, Calif. Information: (818) 763-2975.

Sept. 20-22—Great Lakes Cable Expo, sponsored by *Illinois, Indiana, Michigan and Ohio cable television associations*. Columbus, Ohio. Information: Dixie Russell, (614) 272-0860.

Sept. 22-27—Cinetex '89, international film market, exposition, conference and film festival, produced in cooperation with *American Film Institute*. Bally's hotel, Las Vegas. Information: (818) 907-7788.

Sept. 24-26—*New Jersey Broadcasters Association* 43rd annual convention. Bally's Grand Casino hotel, Atlantic City, N.J. Information: (201) 247-3337.

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Years out of Wednesday night will only move us farther ahead," he said.

On Monday night, NBC has been winning the night, but could encounter some trouble with ABC's *Mystery Movie* wheel. Three weeks ago, *Columbo*, the first spoke in the wheel, scored a 16.3/23 in its premiere against *Lonesome Dove*. The next week, *B.L. Stryker*, starring Burt Reynolds, scored an 18.8/30 and helped ABC win the night. The NBC combination of *ALF* and *The Hogan Family* at 8-9 on Monday handily beats ABC's *MacGyver*, but the network could see its season-to-date average on that night drop, if the *Mystery Movie* continues to post strong numbers against NBC's *Monday Night at the Movies*, which are usually made-fors.

Despite the strides made on Tuesday and Wednesday nights, Friday remains the network's weak link. NBC, in programing *Father Dowling* at 8 p.m., is trying the same strategy it has used on Tuesday and Wednesday, programing toward older audiences early in the evening and skewing toward the younger audiences later in the evening, with *Miami Vice* at 9 and *Unsub* at 10. Although NBC remains a distant third on Friday nights, the recent additions of *Father Dowling* and *Unsub* appear to be doing better than the shows they replaced, *Sonny Spoon* and *Something is Out There*.

In the four weeks that *Father Dowling* has been on the air, the series has averaged a 13.9/23, which represents a 64% increase over *Sonny Spoon* and *Something is Out There*, which alternated in the 8-9 slot.

CBS, once considered out of the race, is making a move for second place. "Second place is a possibility, considering the numbers they picked up from *Lonesome Dove*, and the surprising performance of some of their regular series," said Dennis McAlpine, an analyst with Oppenheimer & Co. "The problem for them," he said, "is that they still don't have any 8 o'clock shows."

"A second-place finish is not our goal at this point," said David Poltrack, but it is more possible than it was in the first half of the season. A variable in the race is what date is used as the start of the season. Both CBS and ABC are calling Oct. 24 the start of the season, while NBC is using Sept. 19. If the CBS-ABC date is used, CBS is only one-tenth of a rating point behind ABC in season-to-date ratings, and would overtake ABC if series performances continue. Using the NBC mark puts CBS four-tenths of a point behind, but still with a possibility to pull ahead.

"In the second season from January to April, we're moving in a positive direction. That's more critical than what happened in the fourth quarter [September-December], which was affected by the strike," said Poltrack. "We've totally reversed the picture in regard to the second half of the season, as opposed to what ABC has done." □

Fourth-quarter television network revenue: 1988 vs. 1987

(Add 000)

	Prime Time	Late Night	A.M.	Daytime	Children	Sports	News	Total
Revenue from client-supplied programing								
Fourth quarter '87	$8,365	$0	$0	$0	$0	$2,942	$0	$11,307
Fourth quarter '88	11,473	0	0	412	7	2,118	0	14,010
% change	37.15	0	0	NA	NA	-28.01	0	23.91
All other gross revenue from time sales								
Fourth quarter '87	1,093,078	104,115	67,955	347,547	60,437	592,990	184,675	2,450,797*
Fourth quarter '88	978,875	100,838	59,786	277,934	57,483	795,820	209,117	2,479,853*
% change	-10.45	-3.15	-12.02	-20.03	-4.89	34.20	13.24	1.19
Total gross revenue from time sales								
Fourth quarter '87	1,101,443	104,115	67,955	347,547	60,437	595,932	184,675	2,462,104
Fourth quarter '88	990,348	100,838	59,786	278,346	57,490	797,938	209,117	2,493,863
% change	-10.09	-3.15	-12.02	-19.91	-4.88	33.90	13.24	1.29
Less advertising agency commissions								
Fourth quarter '87	165,305	15,618	10,193	52,049	9,064	88,831	27,430	368,490
Fourth quarter '88	148,553	15,125	58,967	41,699	8,624	119,387	31,369	373,724
% change	-10.13	-3.16	-12.03	-19.89	-4.85	34.40	14.36	1.42
Total net revenue from time sales								
Fourth quarter '87	936,138	88,497	57,762	295,498	51,373	507,101	157,245	2,093,614
Fourth quarter '88	841,795	85,713	50,819	236,647	48,866	678,551	177,748	2,120,139**
% change	-10.08	-3.15	-12.02	-19.92	-4.88	33.81	13.04	1.27

The three broadcast networks posted a 1.3% increase in fourth-quarter net revenue, to $2,120,139,000, despite roughly half the summer Olympics falling in NBC's reporting period. The latest data, according to numbers provided by the Broadcast Financial Management Association, seem to show effects of both the writers' strike, which delayed new programing, and of the networks' having to use some inventory for makegoods, due to underdelivery of audience. The revenue figures are unaudited and are voluntarily submitted by ABC, CBS and NBC to Arthur Young & Co.

For all of 1988, revenue was up just under 8%, to $7,274,956,000. Daypart comparisons with 1987 are distorted by the Olympics, which drew inventory and revenue from prime, daytime and other dayparts, moving it to sports.

Last year, sports dollars jumped by $750 million, or 62% over the prior year, compared with a $575 million, or 53%, jump that sports took in the last Olympic year, 1984. The comparison for other 1988 dayparts, however, was comparatively worse. Prime dollars were up 8.5% in 1984, but last year declined 6%. News in the election year of 1984 jumped 22.8%; but last year it increased 5%. Daytime in 1984 was up 15% but last year was down 6%. The better comparison in sports and worse comparison in other dayparts, besides revealing a greater decline in ratings—even excluding the effect of the strike—also may indicate that fewer Olympic advertising dollars were incremental last year but, rather, were pulled from regular budgets.

Notes: *Does not include color insertion revenue. **Includes political parties/candidates revenue of $13,680,000 for the 1988 fourth quarter.

Still shooting J.R. Lorimar's *Dallas* has completed the filming of its 300th episode. The longest-running prime time program on television today (the CBS series began April 2, 1978) is currently third on the list of longest-running dramatic series, behind *Gunsmoke* and *Bonanza*, according to Lorimar. The episode, entitled 'Three Hundred,' will be aired March 17. It features brothers J.R. (Larry Hagman) and Bobby Ewing (Patrick Duffy) trapped in an elevator, with their only sustenance Bobby's case of expensive wine. Celebrating at a party for the series at Lorimar's Culver City, Calif., studios were (l-r) Leslie Moonves, executive VP, creative affairs, Lorimar Television; Dick Robertson, president, Warner Brothers Domestic Television Distribution; *Dallas* executive producer Leonard Katzman, and David Salzman, president, Lorimar Television.

ops for Viacom, is a pilot commitment tentatively titled *The College Project*. Thompson is executive producer and writer.

In addition to the 16 drama series that ABC has already announced, the network has given commitments to three series pilots.

The Marshall Chronicle, a half-hour comedy, is produced and written by Richie Rosenstock and directed by Jim Burrows, who also directed *Cheers*, *Taxi* and *Dear John*. The show focuses on a teenager growing up in New York City who rides the subway every day. A Viacom production, the show looks at life from the youth's point of view, in an urban setting.

To Protect and Surf, from Columbia, is a one-hour action comedy about a group of young police officers who share a beach house and work in the same metro unit.

Planted, a spin-off from *Who's the Boss?*, follows the adventures of six young female models who live and work out of a brownstone modeling agency in New York City. The comedy is designed to follow *Boss* on Tuesday nights.

Fox Broadcasting has given one series pilot commitment to Columbia. *Creep Show*, produced in association with Laurel Entertainment, is a one-hour comedy thriller. The series is adapted from the theatricals of the same name, which were adapted from Stephen King novels.

□

Looking down the road at projects in development for the 1990-91 season, Viacom is developing series for both James Coburn and Jane Alexander. Viacom is also adapting James Clavell's novel *Whirlwind*, about the days just prior to the fall of the Shah of Iran, into a four-hour mini-series for NBC. The project will be produced by Eric Bercovicci, who is also writing the screenplay.□

Arbitron compares meters and diaries

Arbitron has issued a report quantifying the degree to which ratings drawn from viewer diaries in 13 metered markets varied from

NBC pulls ahead again, CBS wins news

The *Doce* has flown the coop, and NBC won the ratings week (ended Feb. 19)—3.1 ratings points ahead of second-place CBS. NBC won week 22 with a 16.2 rating and a 26.1 share. CBS came in with a 13.1/21.2, followed by ABC's 12.2/19.7. The three networks produced a combined rating of 41.5, representing an average delivered audience of 37.5 million households. Last season for week 22, the combined rating for the big three was a 47.2, or 41.8 million households. (ABC won that week with a 19.4/30, followed by NBC's 15/23 and CBS's 12.8/20.)

For the book of days, NBC took four nights, Tuesday through Thursday, and Saturday. ABC won two nights, Monday and Friday. CBS took Sunday, bolstered by the 20-plus ratings for *60 Minutes* and *Murder, She Wrote*. The winning Sunday movie was NBC's *Swimsuit*, which pulled in a 17.3/27. ABC's premiere presentation of *B.L. Stryker*, on Monday, scored an 18.8/30 to rank 13 for the week.

In the 14 Arbitron markets, *Stryker* ranked fourth for the week in Detroit and Miami, but only managed to hit 17th place in New York and 19th in Denver. In Chicago and Detroit, *Swimsuit* managed to rank 14th out of a possible 20 for the week, the movie's best ranking in any of the Arbitron markets.

Nielsen		Net		Show
1	26.2/41	N		Cosby Show
2	24.1/37	N		Different World
3	23.1/37	C		60 Minutes
4	22.8/35	N		Cheers
5	22.8/38	N		Golden Girls
6	22.5/34	C		Murder, She Wrote
7	21.9/33	A		Roseanne
8	20.4/34	N		L.A. Law
9	20.1/34	N		Empty Nest
10	19.5/31	A		Who's the Boss?
11	19.5/36	N		Hunter
12	19.3/29	N		Unsolved Mysteries
13	18.8/30	A		ABC Monday Movie
14	18.7/29	N		Matlock
15	18.4/28	N		Dear John
16	18.4/29	N		In the Heat of the Night
17	18.0/27	A		Growing Pains
18	17.8/27	N		ALF
19	17.5/29	N		Amen
20	17.3/27	N		NBC Sunday Movie
21	17.3/26	N		Night Court
22	17.0/25	A		Head of the Class
23	16.7/28	C		Kriots Landing
24	16.5/26	C		CBS Sunday Movie
25	16.4/27	A		Full House
26	16.0/27	N		227
27	15.7/23	N		Hogan Family
28	15.5/25	C		Dallas
29	15.3/26	A		Perfect Strangers
30	15.1/23	C		Designing Women
31	14.9/23	N		Wonder Years
32	14.8/24	A		Mr. Belvedere
33	14.5/25	N		Midnight Caller
34	14.5/23	N		My Two Dads
35	14.3/26	A		20/20
36	14.2/21	C		Murphy Brown
37	13.9/21	A		MacGyver
38	13.9/21	C		Kate and Allie
39	13.9/21	C		Newhart
40	13.7/22	A		Just the Ten of Us
41	13.4/24	N		Nightingales
42	13.3/22	C		CBS Tuesday Movie
43	13.0/23	C		Falcon Crest
44	12.8/19	N		Family Ties
45	12.7/20	N		NBC Monday Movie
46	12.5/22	C		Wiseguy
47	12.4/19	A		Moonlighting
48	12.4/21	N		Father Dowling Mysteries
49	12.1/19	C		48 Hours
50	11.9/19	C		Equalizer
51	11.8/19	A		ABC Sunday Movie
52	11.5/18	A		Hooperman
53	11.5/20	A		thirtysomething
54	11.5/17	F		Married With Children
55	11.5/17	N		Day by Day
56	11.4/18	C		Paradise
57	11.0/17	F		America's Most Wanted
58	10.9/19	N		Unsub
59	10.7/18	N		Miami Vice
60	10.6/16	A		Dynasty
61	10.5/18	A		Mission: Impossible
62	10.2/15	C		Bugs Bunny Wild World-Sports
63	10.1/15	C		Garfield on the Town
64	9.9/17	A		China Beach
65	9.8/16	C		Beauty and the Beast
66	9.6/15	N		Magical World of Disney
67	9.4/16	A		Man Called Hawk
68	9.2/14	C		Tour of Duty
69	8.7/14	F		21 Jump Street
70	8.6/15	C		Dolphin Cove
71	8.2/14	C		Almost Grown
72	8.2/15	C		West 57th
73	7.8/13	C		Smothers Brothers Variety
74	7.6/12	A		ABC Sunday Movie, special
75	6.6/12	A		Murphy's Law
76	5.7/9	F		Garry Shandling's Show
77	5.6/9	A		Heartbeat
78	5.5/9	A		Fine Romance
79	4.3/7	F		Tracey Ullman Show
80	4.1/7	F		Reporters
81	3.8/6	F		Beyond Tomorrow
82	3.5/6	F		Duet

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Following the formats

Data from soon-to-be-published BROADCASTING YEARBOOK show AM stations dropping music; country and AC still top two format choices

News and talk formats continued to make gains in 1988 as more AM stations switched from popular music to alternative programing, according to new information culled from the BROADCASTING CABLE YEARBOOK 1989 database. A rise in niche programing on the AM dial coincided with a drop in such established music formats as country and adult contemporary in the band, according to the just-released survey of America's 11,000-plus radio stations.

"Most music-based formats are starting to wear thin on AM," said programing consultant Ed Shane of Shane Media Services, Houston, echoing a commonly held belief of consultants. But older styles of music continue to perform well on AM, he said, particularly since that is where the music was originally heard. He said younger audiences, on the other hand, are not prone to tune to an AM station "unless there's a tornado or something and they want to hear the news."

Reflecting Shane's comments, the survey shows that the AM station base increased for music formats targeting older audiences. The oldies category, which increased its station base by 12.3%, added 50 AM stations since 1988 (particularly impressive since last year's survey combined oldies with classic rock). Among other music formats, easy listening added four AM stations to its roster.

News and talk programing, often reported by the same station as a dual format, were big winners in the survey, with respective increases of 51 and 99 stations overall. Both rises were primarily on the AM band, although 19 FM stations did report picking up a news format and six took on a talk format.

The rise in news programing can be attributed to "news anxiety," said consultant John Parikhal, chief executive officer of Toronto-based Joint Communications Corp. The situation could also be described, he said, as "that panicky sense that if you don't get lots of news, you're going to be left behind." As the baby boom generation ages, he added, its members are joining the ranks of adults seeking more news.

Shane added that all-news FM stations are a "logical extension" of the increasingly full-service nature of many FM stations today. Since all-news stations tend to be costly to operate, he said a rise in all-news FM stations is expected primarily in larger markets.

On the talk side, Parikhal attributed the increase in stations carrying the format to an increase in the number of people living alone. He cited census data indicating that 24% of Americans now live alone, based in part on the country's high divorce rate. "There's a real change in the make-up of who's listening to radio now," he said.

"With so many new FM stations on the air all dedicated to music," added Atlanta-based consultant Kent Burkhart, "there will be a movement toward more talk on FM." Since there are few format holes left on the FM dial, he said, it is likely that formats such as news and talk will grow in appeal because they can offer market exclusivity. A specialized format such as oldies with a three or four ratings share is a "very respectable" and "very saleable" commodity in these days of declining ratings shares, said Burkhart.

Several niche formats were on the rise on both the AM and FM dials in the new survey. Among those with noticeable increases were Spanish (adding 22 AM and four FM stations); jazz (adding four AM and 18 FM stations); big band (adding 14 AM and seven FM stations); religious (adding 41 AM and 43 FM stations), and new age (adding six AM and 17 FM stations). Niche formats with slight declines on the FM side but significant gains on the AM side included gospel (adding 27 AM stations) and specialty (adding 21 AM stations).

Those stations in the "specialty" catego-

The ups and downs of radio formats

	Total Stations			AM's			FM's			Commercial			Noncommercial		
Format	*1988*	*1989*	*% ch*	*1988*	*1989*	*% ch*	*1988*	*1989*	*% ch*	*1988*	*1989*	*% ch*	*1988*	*1989*	*% ch*
Country	2443	2421	-0.9	1524	1483	-2.8	919	938	+2.1	2431	2410	-0.9	12	11	9.1
Adult contemp.	2337	2325	-0.5	1094	1043	-4.9	1243	1282	+3.1	2296	2279	-0.7	41	46	+12.2
Religious/Gospel	948	1054	+11.2	576	643	+11.6	362	411	+13.5	728	809	+11.1	220	245	+11.4
CHR/Top-40	950	984	+3.6	200	188	-6.4	750	796	+6.1	859	891	+3.7	91	93	+2.2
MOR	802	729	-10.0	612	560	-9.3	190	169	-12.4	779	706	-10.3	23	23	0
Oldies/Classic rock	537	695	+29.4	401	473	+18.0	136	222	+63.2	531	683	+28.6	6	12	+100.0
Diversified	596	614	+3.0	155	153	-1.3	441	461	+4.5	189	192	+1.6	407	422	+3.7
AOR	478	486	+1.7	49	56	+14.3	429	430	+0.2	323	333	+3.1	155	153	+1.3
Talk	309	408	+32.0	259	352	+35.9	50	56	+12.0	267	360	+34.8	42	48	+14.3
Beautiful music	434	403	-7.7	87	91	+4.6	347	312	-11.2	405	372	-8.9	29	31	+6.9
News	333	384	+15.3	246	278	+13.0	87	106	+21.8	243	278	+14.4	90	106	+17.8
Classical	344	355	+3.2	21	21	0	323	334	+3.4	55	59	+7.3	289	296	+2.4
Jazz	274	296	+8.0	23	27	+17.4	251	269	+7.2	53	66	+24.5	221	230	+4.1
Big band/Nostalgia	238	259	+8.8	206	216	+4.9	35	43	+22.9	230	248	+7.8	8	11	+37.5
Educational	247	259	+4.9	15	13	-15.4	232	246	+6.0	5	7	+40.0	242	252	+4.1
Spanish	211	237	+12.3	154	176	+14.3	57	61	+7.0	196	220	+12.2	15	17	+13.3
Urban contemp.	191	193	+1.0	87	86	-1.2	104	107	+2.9	171	176	+2.9	20	17	-17.6
Black	202	186	-8.6	134	126	-6.3	68	60	-13.3	178	163	-9.2	24	23	-4.3
Agricultural	176	157	-12.1	121	115	-5.2	53	42	-26.2	173	154	-12.3	3	3	0
Progressive	126	127	+0.8	4	4	0	122	123	+0.8	16	14	-14.3	110	113	+2.7

ry, which lost four FM stations last year, represent a potpourri of formats including all-sports, polka and multi-ethnic.

While country and adult contemporary suffered declines on the AM side, the nation's two most widely used radio formats did make significant gains in FM programing. Country, despite losing 41 AM stations in 1988, picked up 19 FM stations. Adult contemporary lost 51 AM stations but picked up 39 FM stations. Contemporary hit radio fared better overall as a music format than the other two, picking up 46 FM stations while losing 12 AM's.

Considering that the YEARBOOK database increased by 349 stations in the current survey, it appears that several new stations are looking to formats other than the traditional ones for their basic programing. A format, as defined by the YEARBOOK, is programing used by a station 20 hours or more per week.

The formats hit hardest in the current survey were agricultural (dropped by six AM and 11 FM stations) and MOR (dropped by 52 AM and 21 FM stations). Burkhart noted that while many MOR stations are converting to talk formats, those that have been in the format for a long time—such as KDKA(AM) Pittsburgh—are expected to remain stable.

The accompanying chart lists the nation's top 20 formats as determined by the survey. The complete list of formats will appear in the soon-to-be-published BROADCASTING CABLE YEARBOOK 1989. □

Country time in Nashville

Radio and music topics highlight Country Radio Seminar agenda

Organizers of the 20th annual Country Radio Seminar expect more than 925 station managers and program directors to attend the meeting at Nashville's Opryland Hotel and Convention Center this week (March 1-4). Country Radio Broadcasters, which sponsors the seminar, will offer sessions on both the music industry and radio station sides of the business that will come together with a speech by recording artist and radio station owner Buck Owens (whose properties are KUZZ(AM)-KKXX(FM) Bakersfield, Calif., and KNIX-AM-FM Tempe-Phoenix, both Arizona).

Featured at this year's seminar will be more than a dozen panel sessions covering programing, production, promotion, sales and management. Among the planned sessions are "Radio Doctors—Are Consultants Good For Your Radio Station?" "Large Market Sales—The Big Push, Or Getting Your Fair Share," "Taming the Promotional Beast...A Pro-Active Stance on Client Promotion," "Hot Personalities: Why Can't I Find Them and Why Don't They Know I'm Here?" "Marketing Radio: Developing and Selling Your Stationality" and "Successful Small Market Sales—Thinking Big."

There will also be several long-form sessions, including "The Marketing Tool of the '90's—Data Base Marketing" and "Research—Has the Pendulum Swung Too Far?" Featured speakers at two of the longer sessions will be lecturer C.W. Metcalf, describing how to use humor to help take on risk and change, and Charles S. Menzies, president of Management Research Associates, providing tips on successful management.

Once again the meeting will offer three Music Industry Professional Seminars, sponsored by the Country Music Association. The workshops will describe the workings of the recording industry, including insight into the creative process and how recording demos are made. Musician Randy Owen, a member of the group Alabama, will be a guest speaker on Thursday morning.

Providing entertainment at the seminar will be several country recording artists, including The Judds on Thursday; Canyon and Linda Davis on Friday; Eddie Rabbitt on Saturday afternoon, and the annual "New Faces" show, featuring a top-10 list of new talent, on Saturday night. Featured at the "New Faces" show will be Baillie and The Boys, The Burch Sisters, Jeff Chance, The Desert Rose Band, Skip Ewing, Donna Meade, Paul Overstreet, Shenandoah, The Shooters and David Slater.

An artist radio taping session on Wednesday (4:30-7:30 p.m.) will give radio stations an opportunity to obtain brief interviews and station ID's from top country performers.

Agenda chairman for the 1989 Country Radio Seminar is Johnny Biggs of Bustany-Biggs & Co. Serving as president of Country Radio Broadcasters is Charlie Douglas. Industry sponsors at the seminar's platinum anniversary this year include Westwood One's Mutual Broadcasting System, The Nashville Network Radio, McGavren Guild, IDB Communications Group, the American Society of Composers, Authors and Publishers and Broadcast Music Inc.□

Riding Gain

Emmis to Interep

Starting today (Feb. 27), Emmis Broadcasting will consolidate advertising representation for all of its radio stations with the Interep companies, the New York-based rep firm announced last week. The three-and-a-half-year agreement with the Indianapolis-based group owner ends months of industry speculation and means the loss of clients for both Eastman Radio and Katz Radio.

The Emmis station line-up, which bills $25 million-$30 million in national sales, is now represented by McGavren Guild Radio and Hillier, Newmark, Wechsler & Howard, both Interep companies. The stations are WJIB(FM) Boston, remaining with McGavren Guild; WKQX(FM) Chicago, leaving Eastman to sign with HNWH; KKHT(FM) Houston, leaving Republic Radio to sign with HNWH; WENS(FM) Shelbyville, Ind., leaving Christal Radio to sign with McGavren Guild; KPWR(FM) Los Angeles, remaining with HNWH; WLOL(FM) Minneapolis, leaving HNWH to sign with McGavren Guild; WQHT(FM) Lake Success and WFAN(AM), both New York, leaving Eastman to sign with HNWH; KSHE(FM) Crestwood, Mo., leaving Katz Radio to sign with HNWH; KXXX(FM) San Francisco, remaining with McGavren Guild, and WAVA(FM) Arlington, Va. (Washington), remaining with HNWH.

Satellite signing

Satellite Music Network has signed a multi-year contract worth approximately $8 million with SCS Satellite Network Services of Tulsa, Okla. Seven of SMN's nine formats that had been delivered via Westar V switched to Spacenet III after a three-month simulcast on the two satellites. The switch, which took place on Feb. 1, included the addition of SMN's new "Kool Gold" oldies format to Spacenet III. SCS said that "Rock 'n' Hits," an SMN top-40 format that has been fed via Westar IV for the past five years, is now being simulcast on Spacenet III. SCS parent company United Video has been transmitting SMN's formats since 1986. The new pact runs through 2000, the expected end-life of the satellite.

Oldies on the way

The "Music of Your Life" nostalgia format is preparing for its satellite debut in early March, according to producer Fairwest Satellite Programing Inc. Originally scheduled to debut in December 1988 and then slated for a February 1989 launch, the company said the latest postponement is due to a Dec. 28 fire at the Transtar Radio Network office building in Los Angeles (Fairwest Satellite Programing said it has contracted with Transtar to handle technical distribution and assist in marketing the format).

Fairwest Satellite Programing was formed last year as a result of a merger between The Fairwest Companies and Al Ham Productions, the company that created the MOYL format about 10 years ago. The San Diego-based operation, which also has offices in Cleveland and Huntington, Conn., hopes to debut by mid-1989 the second in a number of planned satellite-delivered formats geared toward various audiences, said Joe Restifo, MOYL executive vice president. MOYL will continue to be available via tape to accommodate some subscribers, he added.